

**OFFICE OF HISTORIC PRESERVATION
DEPARTMENT OF PARKS AND RECREATION**

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May 25, 2016

Los Angeles County Board of Supervisors
Kenneth Hahn Hall of Administration
500 West Temple Street, Room B-50
Los Angeles, California 90012

RE: National Register of Historic Places Nomination for Hollywood Palladium

Dear Board of Supervisors:

Pursuant to Federal Regulations 36 CFR Part 60.6(c) I am notifying you that the State Historical Resources Commission (SHRC) at its next meeting intends to consider and take action on the nomination of the above-named property to the National Register of Historic Places (National Register). Details on that meeting are on the enclosed notice. The National Register is the federal government's official list of historic buildings and other cultural resources worthy of preservation. Listing in the National Register provides recognition and assists in preserving California's cultural heritage. If the item is removed from the scheduled agenda, you will be notified by mail.

Local government comments regarding the National Register eligibility of this property are welcomed. Letters should be sent to California State Parks, Attn: Office of Historic Preservation, Julianne Polanco, State Historic Preservation Officer, 1725 23rd Street, Suite 100, Sacramento, California 95816. So that the SHRC will have adequate time to consider them, it is requested, but not required, that written comments be received by the Office of Historic Preservation fifteen (15) days before the SHRC meeting. Interested parties are encouraged to attend the SHRC meeting and present oral testimony.

As of January 1, 1993, all National Register properties are automatically included in the California Register of Historical Resources (California Register) and afforded consideration in accordance with state and local environmental review procedures.

The federal requirements covering the National Register program are to be found in the National Preservation Act of 1966, as amended, and in Federal Regulations 36 CFR Part 60. State law regarding the California Register is in the Public Resources Code, Section 5024. Should you have questions regarding this nomination, or would like a copy of the nomination, please contact the Registration Unit at (916) 445-7008.

Sincerely,

A handwritten signature in black ink, appearing to be "Julianne Polanco", with a long horizontal line extending to the right.

Julianne Polanco
State Historic Preservation Officer

Enclosures: Meeting Notice

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MEETING NOTICE

FOR: State Historical Resources Commission Quarterly Meeting

DATE: Friday, July 29, 2016

TIME: 9:00 A.M.

PLACE: Woodland Opera House SHP
340 2nd Street
Woodland, California 95695

This room is accessible to people with disabilities. Questions regarding the meeting should be directed to the Registration Unit (916) 445-7008.

United States Department of the Interior
National Park Service**National Register of Historic Places Registration Form**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of PropertyHistoric name: Hollywood PalladiumOther names/site number: Palladium

Name of related multiple property listing:

N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. LocationStreet & number: 6215 Sunset BoulevardCity or town: Los Angeles State: California County: Los AngelesNot For Publication: ☐ Vicinity: ☐**3. State/Federal Agency Certification**

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___national ___statewide ___local

Applicable National Register Criteria:

___A ___B ___C ___D

Signature of certifying official/Title:

Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official:

Date

Title :

State or Federal agency/bureau
or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

- ☐ entered in the National Register
- ☐ determined eligible for the National Register
- ☐ determined not eligible for the National Register
- ☐ removed from the National Register
- ☐ other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:

☒

Public – Local

☐

Public – State

☐

Public – Federal

☐

Category of Property

(Check only **one** box.)

Building(s)

☒

District

☐

Site

☐

Structure

☐

Object

☐

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7. Description

Architectural Classification

(Enter categories from instructions.)

Modern Movement:

Streamline Moderne

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Concrete

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Hollywood Palladium was designed by master architect Gordon B. Kaufmann in the Streamline Moderne architectural style, and completed in 1940. It is located in the Hollywood community of Los Angeles, California, approximately 6.5 miles northwest of downtown Los Angeles. The Palladium sits at the southeast edge of its 1.68-acre parcel, and is flanked to the west and north by a surface parking lot. Though the Hollywood Palladium has undergone alterations over time, it retains significant character-defining features on the interior and exterior. It retains integrity of location, design, setting, materials, workmanship, feeling, and association.

Narrative Description

The Hollywood Palladium is located at 6215 Sunset Boulevard, at the northwest corner of Sunset Boulevard and North El Centro Avenue. It was designed by master architect Gordon B. Kaufmann in the Streamline Moderne architectural style and was constructed in 1940. The building sits flush to the sidewalk along Sunset and El Centro, and is flanked to the west and north by a surface parking lot paved in asphaltic concrete. The building is of panel- and board-formed concrete construction. It is roughly rectangular in plan and is one story in height, with a

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mezzanine. It is composed of multiple rectangular volumes with bow truss, flat, and domed roofs with low parapets.

The primary pedestrian entrance is centrally located on the south façade. It consists of two pairs of double flush doors with transom lights, flanking a ticket booth with fixed plate glass windows. The doors are framed by splayed concrete walls with glass cladding and metal poster cases on their lower portions, and metal figures above outlined in neon. The doors are sheltered by a curved marquee, atop which is a tower with a neon blade sign spelling out the name PALLADIUM. The tower is flanked by concrete lattice screens. The central entrance bay is flanked to each side by four bays of glazed, metal-framed storefronts with fully glazed, metal-framed doors. The storefronts are sheltered under continuous cantilevered canopies. The westernmost bay has a projecting concrete frame; the easternmost bay, at the intersection of Sunset and El Centro, has a chamfered corner, exposed concrete columns, and a projecting concrete frame that continues onto the east façade. There is terrazzo paving at the primary entrance and at each of the secondary entrances.

The east and north facades have little articulation and no decorative treatment. The east façade, along El Centro Avenue, has steel sash casement windows arranged in horizontal bands, and recessed exit doors. The north façade, facing the parking lot, has two steel emergency egress stairs, a loading dock and service yard, and two service entrances.

There is a vehicular drop-off and entrance on the west façade, off of Argyle Avenue. A curvilinear canopy supported on round concrete columns and clustered piers shelters four sets of doors framed by two projecting ticket booths, facing northwest. The canopy is surmounted by a non-historic marquee sign. Six pairs of flush metal doors, operable only from the interior, provide emergency egress from the ballroom.

Exterior character-defining features include:

- Expressed panel- and board-formed concrete construction
- Rectangular plan
- One story height, with mezzanine
- Complex massing of multiple rectangular volumes
- Bow truss, flat, and domed roofs with low parapets
- South entrance including ticket booth, splayed concrete walls with glass cladding and metal poster cases, and metal figures outlined in neon
- Curved marquee, tower and neon blade sign (reconstructed in 2008 and not materially significant)
- Concrete lattice screens flanking blade sign
- Storefronts on Sunset Boulevard (reconstructed in 2008 and not materially significant)
- Continuous cantilevered canopies, projecting concrete frames and exposed columns at storefronts
- Terrazzo paving
- Steel sash casement windows

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- West entrance with curvilinear canopy supported on round concrete columns and clustered piers
- Four sets of doors framed by two projecting ticket booths

Interior

The Sunset Boulevard entrance opens to a large foyer, originally a covered trapezoidal atrium open to the street. The west entrance opens to a circular foyer with a domed wood ceiling. Both foyers open to the building's historic Main Foyer, a wide gallery that runs the width of the building between the storefronts facing Sunset Boulevard to the south and the ballroom to the north. The ballroom has a stepped, coved ceiling of textured plaster and a 12,000-square-foot, hardwood dance floor that could historically accommodate 7,500 dancers with seating for 1,000 diners. The flooring is laid on edge for even wear, and is bent (curved) to conform to the kidney-shape of the ballroom floor space. Wide sweeping staircases flank the main entrance on the south, providing access to the mezzanine area that overlooks the dance floor. There is a "Champagne Room" at the east end of the promenade which serves as a private lounge or VIP room.

Interior character-defining features of the Palladium include:

- Entrance foyer spatial configuration, ceiling configuration, and terrazzo floor
- Main lobby space and configuration
- Main lobby stairs (two sets)
- Argyle lobby (rotunda), ceiling materials and finishes, and decorative reliefs, bar
- Ballroom, with original hardwood floor, floor underneath stage
- Stage "ante proscenia" columns and extant decorative features (currently draped)
- East terrace floor and low walls
- West terrace floor and low walls
- East balcony floor, railing (low wall) with lighting cove
- West balcony floor, railing (low wall) with lighting cove
- Acoustical plaster ceilings and configurations, ceiling diffusers, in ballroom spaces
- "Champagne Room"

Alterations

After decades of minor alterations and deferred maintenance, the Hollywood Palladium underwent a major rehabilitation that was completed in 2008. The work was reviewed by the staff of the City of Los Angeles Office of Historic Resources and the Los Angeles Community Redevelopment Agency for conformance with the Secretary of the Interior's Standards for Rehabilitation prior to issuance of building permits. The construction project removed some non-significant features, restored extant features, and reconstructed the iconic blade sign and curvilinear marquee facing Sunset Boulevard. The stage support area was expanded at the rear of the building, and a portion of the rear roof was raised over the stage. Retail storefronts on the south façade had been altered for commercial tenants over the years. These were replaced with more compatible storefronts. Doors were installed at the building line, under the marquee; the

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central foyer space was originally open to the exterior at the south. The “rotunda” entrance doors and ticket booths have been altered on the west façade, facing Argyle Avenue, but the rest of the features are as originally designed and built. The east façade facing El Centro Avenue is almost entirely unchanged with respect to Kaufmann’s original design of board-formed concrete articulated by reveals, service doors, and metal-framed windows for the service spaces at the lower and upper levels. The rear, north-facing facade is also in a substantially original condition of board-formed concrete, with few openings. The concrete masonry unit (CMU) walls seen on the north facade are a small addition completed in 2008, covering an original concrete wall.

The character-defining interior spatial configuration of the Palladium was not changed. The main ballroom and its mezzanines remain substantially as designed. The rheostat-controlled incandescent lighting strips in curving coves that provided changeable or dynamic lighting hues were no longer operational. They were replaced with LED strips that can be electronically controlled to provide a similar effect. Back-of-house systems and secondary spaces have been updated for modern use.

Integrity

Although there have been some alterations over time, the Hollywood Palladium retains significant character-defining features on the exterior and interior. It retains all seven aspects of historic integrity:

Location: The Hollywood Palladium remains on its original site. It therefore retains integrity of location.

Design: The Hollywood Palladium has undergone some alterations but retains a majority of the character-defining features of its original Streamline Moderne design by Gordon B. Kaufmann, including its expressed concrete construction, south entrance with splayed walls, display cases, marquee, and blade sign; west entrance with curvilinear canopy; rotunda, main foyer, and ballroom location, configuration, spatial relationships, finishes, and features.

Setting: The area around the Palladium remains an important commercial and entertainment center in Hollywood, and retains nearby historic buildings including Columbia Square, Sunset/Gower Studios, the ArcLight Cinerama Dome, the Florentine Gardens nightclub, and the Pantages and Earl Carroll Theatres. It therefore retains integrity of setting.

Materials: As outlined above, the property has undergone some alterations but retains a majority of its original features and materials, including its concrete construction, wood bow truss roof structure, steel casement windows, acoustical plaster ceilings, and hardwood dance floor. It therefore retains integrity of materials.

Workmanship: As outlined above, the property retains its historic features and materials, and therefore illustrates the aesthetic principles of its Streamline Moderne design by architect Gordon B. Kaufmann. It therefore retains integrity of workmanship.

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Feeling: Because the property retains integrity of location, design, setting, materials, and workmanship, it continues to convey the aesthetic and historic sense of its Streamline Moderne design. It therefore retains integrity of feeling.

Association: Integrity of location, design, setting, materials, workmanship, and feeling combine to convey integrity of association. Because the property retains the first six, it continues to convey its Streamline Moderne design by master architect Gordon B. Kaufmann, and therefore retains integrity of association.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- ☒ A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- ☐ B. Property is associated with the lives of persons significant in our past.
- ☒ C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- ☐ D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- ☐ A. Owned by a religious institution or used for religious purposes
- ☐ B. Removed from its original location
- ☐ C. A birthplace or grave
- ☐ D. A cemetery
- ☐ E. A reconstructed building, object, or structure
- ☐ F. A commemorative property
- ☐ G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

Architecture

Entertainment/Recreation

Period of Significance

1940-1960

1940

Significant Dates

1940

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Kaufmann, Gordon B.

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Hollywood Palladium is eligible for listing in the National Register of Historic Places at the local level of significance under Criterion A. It is significant for its association with the growth and development of Hollywood as a center for recreation and entertainment venues, particularly during the heyday of the Big Band era of the 1940s, and as a rare remaining example of an entertainment venue from that era. The period of significance under Criterion A is 1940-1960, spanning the period that initial construction was completed, through the end of the Big Band era and the completion of a major renovation in 1961 in preparation for hosting the Lawrence Welk show.

The Hollywood Palladium is eligible for listing in the National Register of Historic Places at the local level of significance under Criterion C as an excellent example of Streamline Moderne commercial architecture in Southern California, and as a prominent example of the work of master architect Gordon B. Kaufmann. The period of significance under Criterion C is 1940, reflecting the date the Palladium was completed.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Criterion A

The entertainment industry played a significant role in the economic and cultural development of Los Angeles, and a large part of the city's identity and lifestyle is tied to its role as a center of that industry. The Hollywood Palladium is significant for its association with Hollywood as a center for recreation and entertainment venues, particularly during the heyday of the Big Band era of the 1940s, and the resulting growth and development of the area.

The Hollywood Palladium was designed by architect Gordon B. Kaufmann for Norman Chandler of the *Los Angeles Times*. It was built on part of the site that originally housed the Famous Players-Lasky Corporation motion picture studio. The blocks surrounding Sunset Boulevard and Vine Street were the core of motion picture filmmaking from 1912 until the mid-1920s. In the late 1920s and early 1930s uses in the area shifted from motion picture making to radio, television, and entertainment venues. The operation of these recreation and entertainment venues in the heart of Hollywood are linked with the entertainers and entertainment industry and played a significant role in the growth and development of the area.

Significant motion picture, radio, and television facilities, along with numerous entertainment venues were located along Sunset Boulevard. These included the NBC Radio City building, which was located at the corner of Vine Street and Sunset Boulevard; the former CBS Columbia Square complex on Sunset Boulevard and Gower Street; ABC facilities just south of Sunset Boulevard on Vine Street; and Sunset/Gower Studios. These entertainment industry facilities

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were joined by night clubs such as the Earl Carroll Theatre, Florentine Gardens, and the Hollywood Palladium, and restaurants and clubs including the Montmartre, Embassy Club, Sardi's, and Hollywood Brown Derby. These venues were prominent destinations for entertainment, dining, and dancing that furthered Hollywood's glamorous, star-studded reputation. Throughout the 1940s, movie stars and their fans hit the dance floor to swing to the music of Artie Shaw, Tommy Dorsey, Glenn Miller, and Benny Goodman, among many others.

As a group, these buildings provided the public face of Hollywood and were used by studios and publicists to promote motion picture stars. Many of these venues no longer exist either in Hollywood or on the associated Sunset Strip in West Hollywood; therefore, those that do remain are rare and figure prominently in the context of the built environment of Hollywood. They belong to a special property type of entertainment venues capable of holding large numbers of patrons for social activities that were specifically developed to capitalize on proximity to major motion picture studios and other related entertainment industry resources in Hollywood. Tourists arrived in Hollywood in droves hoping to attend a live radio broadcast, visit one of the legendary nightclubs, or catch a glimpse of the stars.

The Hollywood Palladium was a highly anticipated new addition to the nightclub circuit. It was developed by Norman Chandler (1899-1973), who was responsible for several entertainment venues in Hollywood in the 1930s and 1940s. Chandler, whose family had owned the *Los Angeles Times* since 1880, was its publisher from 1945 to 1960. He was the general manager and president of the newspaper at the time the Palladium was being built. The Chandler family had a prominent role in real estate development in Los Angeles. Chandler first collaborated with architect Gordon B. Kaufmann on the *Los Angeles Times* building in 1935. Together Chandler and Kaufmann also worked on Florentine Gardens (1938), followed by the Hollywood Palladium (1940).

Construction of the Palladium cost nearly \$1,000,000,¹ with an additional \$500,000 estimated for equipment costs.² The venue was built to accommodate upwards of 7,500 people, with a dance floor large enough for an estimated 3,000 couples. On opening night, October 31, 1940, it was reported that at least 10,000 people filled the Palladium's dance floor and dining tables. Actress Dorothy Lamour and band leader Tommy Dorsey performed the ceremonial ribbon cutting. Tommy Dorsey and his orchestra were the inaugural act, featuring the young, up-and-coming Frank Sinatra. This collaboration was so successful that Dorsey and Sinatra recorded an album at the Palladium a few weeks later.³ Guests paid a special \$1 admission plus 90 cents for dinner. Numerous Hollywood notables attended the grand opening, including Mary Astor, Margaret Lindsay, Bill Lundigan, Harold Lloyds, Louis Hayward, Ido Lupino, Judy Garland, Mickey Rooney, and Bob Hope.⁴ The A-list event attracted so many celebrities that hundreds of people stood outside the venue in the hopes of seeing their favorite stars.

¹ "Huge Ballroom Being Finished," *Los Angeles Times*, October 20, 1940, E3.

² "Hollywood Palladium Opens Tomorrow Night in Gay Event," *Los Angeles Times*, October 30, 1940, A9.

³ Martin Turnbull, "Spotlight on the Hollywood Palladium," <http://www.martinturnbull.com/hollywood-places/spotlight-on-the-hollywood-palladium/> (accessed April 2016).

⁴ Maxine Bartlett, "Palladium Will Open to Halloween Throngs," *Los Angeles Times*, October 27, 1940, D9.

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The Palladium was the premiere showplace during the Big Band era of the 1940s. In 1941 Glen Miller, who was in town to film Fox's *Sun Valley Serenade*, played at the Palladium to a crowd including the entire cast and crew. During its heyday, the Palladium had a reputation for hosting all the "top name bands,"⁵ including: Phil Harris, Harry James, Woody Herman, Rosemary Clooney, Peggy Lee, Alice Faye, the Andrews Sisters, Gene Krupa, Kay Kyser, Artie Shaw, Larry Clinton, and Glen Gray.

In 1941, a TWA-operated flight terminal was installed at the Palladium, adding to the glamorous lifestyle associated with Hollywood. Patrons were afforded the luxury of getting tickets and checking bags at the Hollywood terminal, thereby avoiding the lines (and presumably less glamorous people) at the airport terminals. The service also included limousine transport to the airport.⁶

During World War II, the large entertainment venues played a vital role in the morale of the country. The Palladium, Casino Gardens, Topsy's, Casa Manana, Florentine Gardens and Earl Carroll ballrooms were filled to capacity nightly by soldiers and civilians.⁷ As described in the *Collier's* article, during the war, movie stars and military men mingled on the dance floor and in the lounges.⁸ In 1950, the Palladium opened its doors to an interracial audience with the performance of "King of Vibes" Lionel Hampton and his 21 piece band. At the event, more than 4,500 people of all races jammed into the ballroom.⁹

By the early 1950s, when the popularity of Big Band music was waning, the Palladium shifted gears, welcoming charity balls, political events, auto and fashion shows, proms, and concerts. Several presidents spoke at the Palladium including Dwight Eisenhower in 1956 and John F. Kennedy in 1961. In 1965, an event was scheduled at the Palladium for Reverend Martin Luther King, Jr. to be honored by city officials and the World Affairs Council for his Nobel Peace Prize.¹⁰ In the 1960s, the Palladium got a boost from popular bandleader Lawrence Welk, who broadcast his long-running weekly television program from the ballroom starting in 1961. Both the Grammy and Emmy award ceremonies have been held at the Palladium. Attracting the best and most notable live music from its inception, the Hollywood Palladium is one of the oldest operating entertainment venues in Los Angeles.

Criterion C

Streamline Moderne Architecture

The Hollywood Palladium is an excellent example of the Streamline Moderne architectural style. The constraints of the Great Depression cut short the development of Art Deco architecture, which was the first popular style in the United States that consciously rejected historical precedents. It was instead a product of the Machine Age and took its inspiration from industry and transportation. However, by the mid-1930s, in the depths of the Great Depression, the highly

⁵ Jim Marshall, "Everybody's Nigh Club," *Colliers*, May 13, 1944, 23.

⁶ "Union Air Depot Being Added to Hollywood Palladium Center," *Los Angeles Times*, January 26, 1941: A13.

⁷ "Those Hollywood Nights," <http://www.newsday.com/cl-ca-125nightlife21may21,0,6052291,print.story> (accessed December 18, 2008).

⁸ "Everybody's Night Club," 23.

⁹ Harry Levette, "Palladium Gives in to Interracial Ball," *Los Angeles Times*, November 18, 1950.

¹⁰ The event was cancelled following a bomb threat.

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decorated style was already viewed as garish and overwrought, and it was soon abandoned in favor of the cleaner, simpler Streamline Moderne style.

Characterized by smooth surfaces, curved corners, and sweeping horizontal lines, Streamline Moderne is considered to be the first thoroughly Modern architectural style to achieve wide acceptance among the American public. Inspired by the industrial designs of the period, the style was popular throughout the United States in the late 1930s, particularly with the Federally-funded projects of the Works Progress Administration; buildings executed under those programs are often referred to PWA Moderne. Unlike the equally modern but highly-ornamental Art Deco style of the late 1920s, Streamline Moderne was perceived as expressing an austerity more appropriate for Depression-era architecture.

The origins of the Streamline Moderne are rooted in transportation design, which took the curved form of the teardrop, because it was the most efficient shape in lowering the wind resistance of an object. Product designers and architects who wanted to express efficiency borrowed the streamlined shape of cars, planes, trains, and ocean liners. Streamline Moderne architecture looked efficient in its clean lines. It was in fact relatively inexpensive to build because there was little labor-intensive ornament like terra cotta; exteriors tended to be concrete or plaster. The Streamline Moderne's finest hour was the New York World's Fair of 1939-40. Here, the "World of Tomorrow" showcased the cars and cities of the future, a robot, a microwave oven, and a television, all in streamlined pavilions. The style was popular throughout Southern California during the 1930s.

Architect Gordon B. Kaufmann

Gordon B. Kaufmann (1888-1949) was one of the most significant and versatile architects practicing in Southern California in the first half of the 20th century. Born in London, England in 1888, Kaufmann studied at the London Polytechnic and the Royal College of Art before immigrating to Canada about 1910. There he met and married his wife Eva, whose delicate health precipitated the family's move to Los Angeles in 1914. In 1916 Kaufmann was working as a draftsman in the office of Pasadena architect Reginald Johnson, and by 1920 he was Johnson's associate.¹¹ In 1922 Johnson and Kaufmann partnered with architect Roland E. Coate, Sr. in the firm of Johnson, Kaufmann and Coate, which designed All Saints Episcopal Church in Pasadena (1923) and St. Paul's Episcopal Cathedral in Los Angeles (1924) as well as a number of large houses in the Spanish Colonial and Mediterranean revival styles.¹²

Kaufmann left the firm and formed his own practice in 1924, quickly establishing a reputation as one of Southern California's leading residential designers. He designed Greystone (1926), the Beverly Hills mansion of oil heir Edward Doheny, Jr., one of the grandest estates in the Los Angeles area, and won an AIA award in 1926 for his design of the Eisner house, a Mediterranean revival villa planned around three courtyards.¹³ His residential designs in the "Californian" style,

¹¹ Alson Clark, "The 'Californian' Architecture of Gordon B. Kaufmann," *Society of Architectural Historians/Southern California Chapter Review* 1, 3, Summer 1982, 2-3.

¹² "Kaufmann, Gordon," *Pacific Coast Architecture Database*, <http://www.digital.lib.washington.edu/architect/architects/306/> (accessed July 1, 2013).

¹³ Clark, 3.

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a personal interpretation of Mediterranean villas, were informal and closely related to their lavishly landscaped exteriors, and yet still managed to convey a sense of the grandeur of their more formal Italian and Spanish prototypes. Kaufmann incorporated this distinctive style into his designs for larger, non-residential commissions such as the Scripps College for Women in Claremont (1926), the La Quinta Inn near Indio (1927), and the Athenaeum at the California Institute of Technology (Caltech) in Pasadena (1930).¹⁴

Kaufmann's body of work follows stylistic patterns distinctive to Southern California where Spanish Colonial, Mediterranean, and other period revival styles of the 1920s shift towards Art Deco, Streamline Moderne, and Modern styles in the 1930s and '40s. This trend is reflected in Kaufmann's designs for the Times Mirror Press building (1931) in downtown Los Angeles; the monumental Los Angeles Times building (1931-35); Boulder Dam (1931-36) on the Colorado River; the Santa Anita Park racetrack in Arcadia (1934); the Earl Carroll Theatre (1938) and Palladium nightclub (1940), both in Hollywood; and the Park La Brea apartments in Los Angeles (consulting architect with J.E. Stanton, 1948).

Kaufmann's reputation as an architect earned him leading roles in the Fine Arts Alliance¹⁵ and the Construction League of California, the latter position affording him opportunity to weigh in on recommendations to establish California's Uniform Building Code.¹⁶ With a portfolio of such breadth in building types and styles, Kaufmann proved himself an architect of unique distinction. He died in Los Angeles in 1949 at the age of 60.¹⁷

The Hollywood Palladium is a prominent local example of Streamline Moderne commercial architect designed by one of the most prominent architects of the early twentieth century. It retains significant character-defining features of the style on the exterior and interior. On the exterior, the Streamline Moderne features include the smooth wall surfaces with minimal decoration, curving entrance canopies, and horizontal emphasis. The abstracted dancing figures on the south facade recall Cubist paintings and sculpture. On the interior, the decoration follows a curvilinear motif. The rotunda is connected to the circular ballroom by a promenade with a curvilinear cove. The kidney-shaped dance floor in the ballroom was by design as the dancers would rotate around the floor in a manner paralleling the grain of the wood.¹⁸ The shape of the mezzanine rail corresponds with the curve of the ballroom floor, reinforcing the sense of movement.

¹⁴ Charles Lockwood and Peter V. Persic, "Mansion's History Rich, Tragic," *Los Angeles Times*, August 25, 1985, K17.

¹⁵ "Gordon Kaufmann Again Chosen Head of Fine Arts Alliance," *Los Angeles Times*, May 31, 1939, A3.

¹⁶ "Building Code Soon Ready," *Los Angeles Times*, August 10, 1933, A1.

¹⁷ "Kaufmann, Gordon," *Pacific Coast Architecture Database*.

¹⁸ *Southwest Builder and Contractor*, December 20, 1940, p. 8.

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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Previous documentation on file (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey # _____
- ☐ recorded by Historic American Engineering Record # _____
- ☐ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- ☐ State Historic Preservation Office
 - ☐ Other State agency
 - ☐ Federal agency
 - ☐ Local government
 - ☐ University
 - ☐ Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

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10. Geographical Data

Acreage of Property 1.68

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|----------------------|----------------------|
| 1. Latitude: 34.0985 | Longitude: -118.3243 |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Or

UTM References

Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

- | | | |
|----------|-----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

Verbal Boundary Description (Describe the boundaries of the property.)

The Hollywood Palladium is located at 6215 Sunset Boulevard in Hollywood, between North El Centro and Argyle Avenues. The boundary represents the parcel associated with 6215 Sunset Boulevard.

Boundary Justification (Explain why the boundaries were selected.)

The boundary represents the parcel associated with the Palladium building.

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11. Form Prepared By

name/title: Christine Lazzaretto, Principal; Laura Janssen; John LoCascio, AIA

organization: Historic Resources Group

street & number: 12 South Fair Oaks Avenue

city or town: Pasadena state: CA zip code: 91105

e-mail: christine@historicresourcesgroup.com

telephone: 626-793-2400 x112

date: April 12, 2016

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

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Photo Log

Name of Property: Hollywood Palladium

City or Vicinity: Hollywood

County: Los Angeles

State: CA

Photographer: Robby Aranguren, Tavo Olmos

Date Photographed: Robby Aranguren, April 2016; Tavo Olmos, December 2008

Description of Photograph(s) and number, include description of view indicating direction of camera:

| PHOTO # | DESCRIPTION/VIEW |
|---------|---|
| 0001 | Exterior context view on Sunset Blvd. facing northeast, April 2016. |
| 0002 | Exterior context view on Sunset Blvd. facing northwest, April 2016. |
| 0003 | Exterior context view on El Centro Ave. facing north, April 2016. |
| 0004 | Exterior view of south façade, facing northeast, April 2016. |
| 0005 | Exterior view of primary entrance on the south façade, facing northeast, April 2016. |
| 0006 | Exterior view of the west storefront on the south façade, facing north, April 2016. |
| 0007 | Exterior, detail of the neon motif, poster displays and tile panel on the south façade, facing north, April 2016. |
| 0008 | Exterior, detail of the neon blade sign, marquee and ticket booth, facing north, April 2016. |
| 0009 | Exterior, detail of the neon motif, poster displays and tile panel on the south façade, facing north, April 2016. |
| 0010 | Exterior, view of the east storefront on the south façade, facing north, April 2016. |
| 0011 | Exterior overview of the south and east facades, facing northwest, April 2016. |
| 0012 | Exterior, view of the east façade, facing northwest, April 2016. |
| 0013 | Exterior, view of the east façade, facing southwest, April 2016. |
| 0014 | Exterior, view of the north façade, facing southwest, April 2016. |
| 0015 | Exterior, view of the west façade, facing east, April 2016. |

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| PHOTO # | DESCRIPTION/VIEW |
|----------------|--|
| 0016 | Exterior, detail of the ticketing booths on the west façade, facing east, April 2016. |
| 0017 | Exterior, detail of the entrance ticketing booths on the west façade, facing east, April 2016. |
| 0018 | Exterior, detail of the neon blade sign, facing east, April 2016. |
| 0019 | Exterior, detail of the curved marquee and soffits on south façade, facing east, April 2016. |
| 0020 | Exterior, detail of the main entrance and ticketing booth on the south façade, facing north, April 2016. |
| 0021 | Exterior, detail of the neon blade sign, curved marquee and neon motif, facing west, April 2016. |
| 0022 | Exterior, detail of the poster displays and tile panel, facing north, April 2016. |
| 0023 | Interior, view of the main lobby, facing west, December 2008. |
| 0024 | Interior, view of the main dance hall, facing east, December 2008. |
| 0025 | Interior, view of the main dance hall, facing southwest, December 2008. |
| 0026 | Interior, detail of the chandelier and ceiling medallion in the rotunda, December 2008. |

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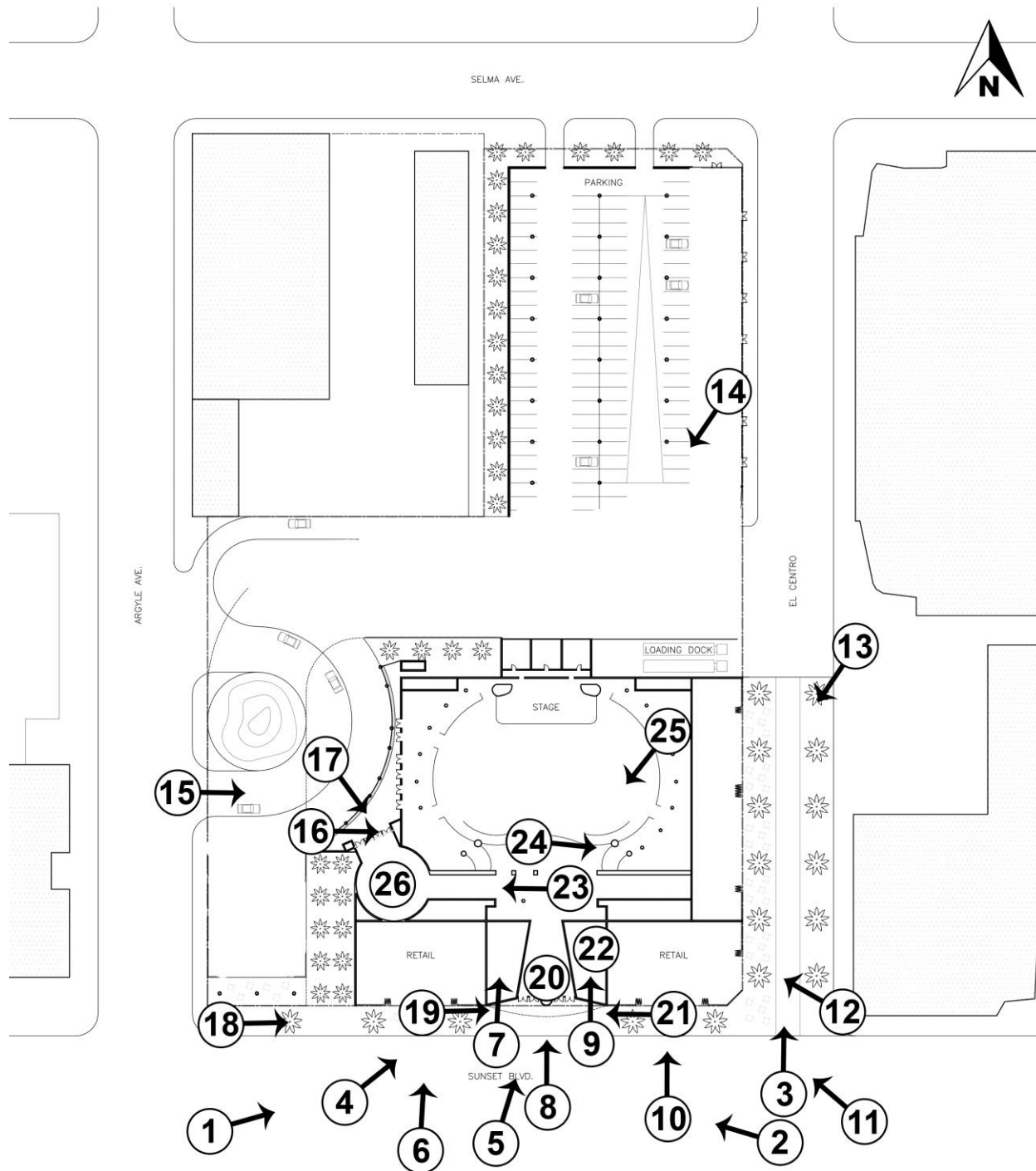
Figure 1: Location Map



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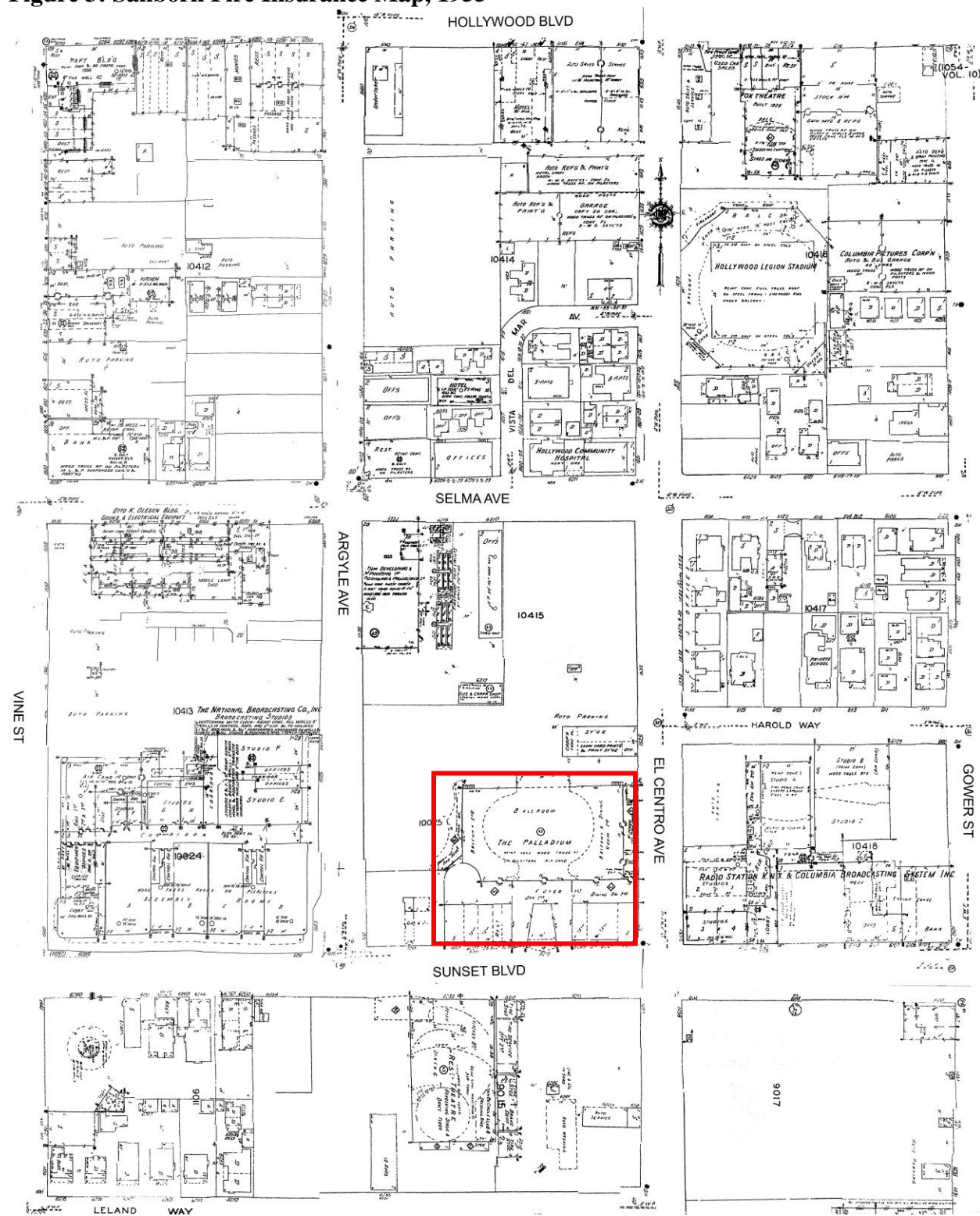
Figure 2: Sketch Map/Photo Key



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Figure 3: Sanborn Fire Insurance Map, 1955



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Historic photographs and advertisements



Figure 4. Primary façade, view facing northwest, 1940.
Source: Bison Archives (Marc Wanamaker)

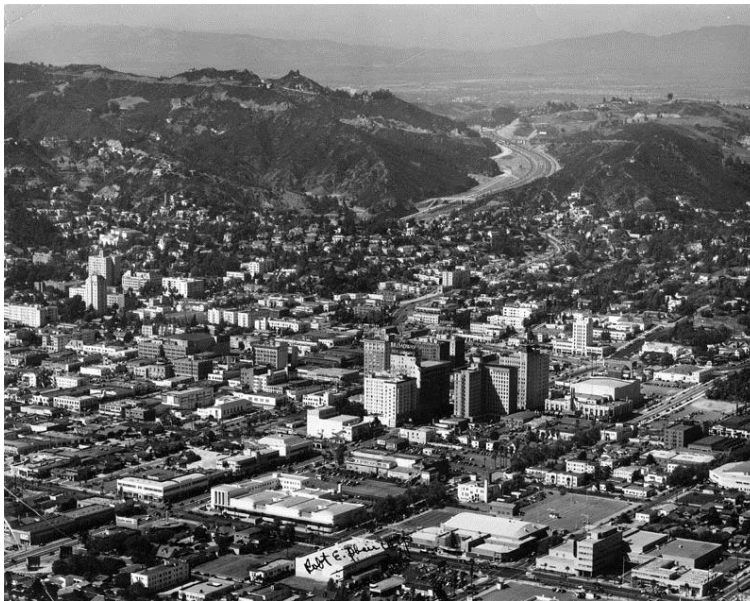


Figure 5. Aerial photograph of Hollywood, view facing northwest, c. 1940.
Source: Los Angeles Public Library Image Archives

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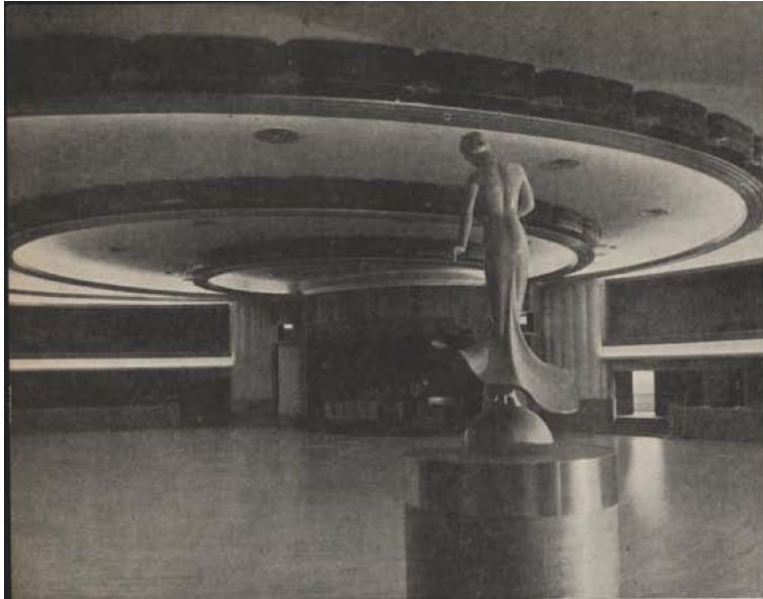


Figure 6. Interior view of dancehall, 1940.

Source: *Southwest Builder and Contractor*, December 20, 1940



Figure 7. Interior view of stage and dance floor, 1940.

Source: Los Angeles Public Library Image Archives

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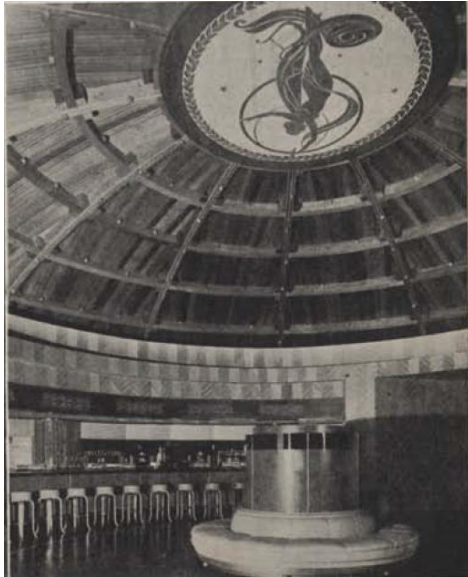


Figure 8. Detail of dancehall ceiling and ceiling medallion, 1940.
Source: *Southwest Builder and Contractor*, December 20, 1940



Figure 9. Interior view of stage, c. 1940.
Source: Los Angeles Public Library Image Archives

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Figure 10. Context view, view facing northeast, 1945.
Source: Bison Archives (Marc Wanamaker)



Figure 11. Detail view of stage, 1946.
Source: Bison Archives (Marc Wanamaker)

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Figure 12. Primary façade, view facing northwest, 1949.
Source: Bison Archives (Marc Wanamaker)



Figure 13. Aerial photograph of Palladium, view facing northeast, 1949.
Source: Bison Archives (Marc Wanamaker)

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Figure 14. Detail view of west façade entrance, view facing east, 1950.
Source: Bison Archives (Marc Wanamaker)



Figure 15. Context view along Sunset Boulevard, view facing northeast, c. 1950.
Source: Hollywood Heritage

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Figure 16. Primary façade, view looking northeast, n.d.
Source: Hollywood Heritage

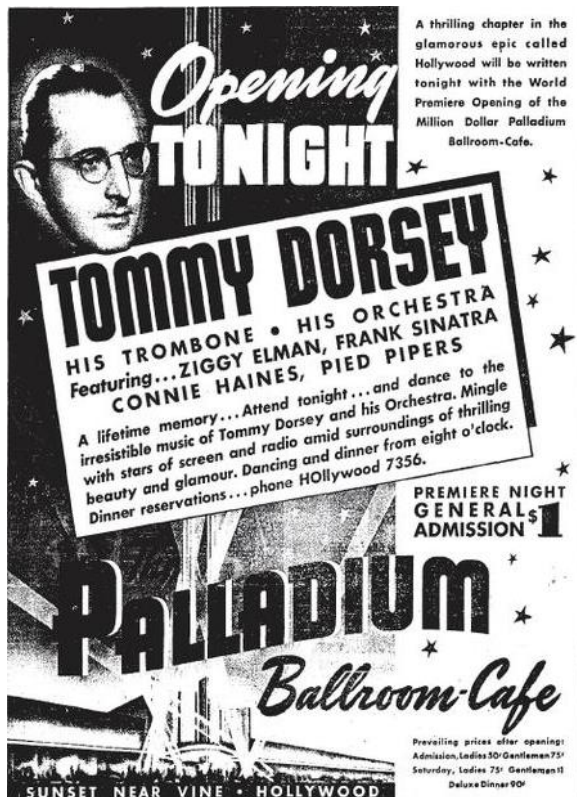


Figure 17. Palladium Ballroom-Café premiere night advertisement, 1940.
Source: *Los Angeles Times*

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Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.